



CHIEF INGLE
He Leads the "Natural Seven"



'Chief' Ingle To Bag \$7500 In Theaters

(Photo on Front Cover)
With his first record tabbed by dealers as the biggest seller of the year, Red Ingle is this month prepping a road tour which will bring him \$7,500 a week in the nation's best theaters.

Ingle, who came up the hard way via a long stint as saxophonist and singer with Ted Weems, will take his Natural Seven on the road with a new girl vocalist, Karen Tedder, featured. It was Miss Tedder who sang "Song of Indians" under the name of "Minnie Haw Haw" with Chief Ingle on Red's current hit Cap platter, a follow-up to his earlier "Temptation" biscuit.

"Temptation" jumped Ingle's theater price from union scale to a figure which only a handful of America's big name dance bands command. And although residents of Toledo deny it, Chief Ingle was born in that Ohio town on a cold and dreary Nov. 7. He won't say which year.

The Wm. Morris office is setting the bookings. Ingle, meanwhile, has hatched up a batch of new novelties for records. He will cut 'em before taking to the road this month on a trek that will keep him, Miss Tedder and his boys away from California through most of the fall and winter seasons.



'THEM DURN FOOL THINGS'
(These Foolish Things Remind Me Of You)
Vocal By Mrs. Joyces F. X. Paisley And Red Ingle

'SONG OF INDIANS'
(Based On Rimsky-Korsakov's "Song Of India")
Vocal By Minnie Haw Haw And Chief Red Ugh Ingle
CAPITOL RECORD No. 8-451

RED INGLE AND HIS NATURAL SEVEN, etc.:

An Attempted Discography

by Tor Magnusson, Sweden, and Don Peak, California, U.S.A.

The discography called "The Gene Austin Recordings" (see RR, issue 199/200, June 1983, p. 3) will eventually be followed by a supplementary volume. Plans are to include, among other things, discographies of a number of Austin's side-men. One of these is 'Candy' Russell Hall, who was string bass player with Austin from the fall of 1934 through August 1942; the recordings he made during these years are listed in detail in the above mentioned discography.

After having been in military service, Russell Hall became string bass player and tuba player in Spike Jones' City Slickers. This was around the turn of the year 1945/46, and Russell Hall stayed with the band for about one year. The recordings he made during that period are listed (but without much detail) in "Spike Jones and his City Slickers. An Illustrated Biography" (see RR, issue 211/212, February 1985, p. 3).

In late 1946 (or in early 1947), when Red Ingle left Spike Jones' City Slickers to form his own band, Russell Hall joined him. At the time of this writing, we don't know for how long he stayed with Red Ingle, and in our preliminary Russell Hall discography (to be published in the above mentioned supplementary volume to "The Gene Austin Recordings") we have included all known recordings by "Red Ingle and His Natural Seven", "Red Ingle and His Orchestra", etc.

Red Ingle's discography has, to our knowledge, never been published. As we feel that such a listing would be of certain interest, an attempted discography is presented below.

Ernest Jansen 'Red' Ingle (cl, ts, v, vo) was born on November 7, 1906, in Toledo, Ohio. He played violin at the age of eleven and took up the saxophone at thirteen. At fifteen he played his first professional job with Al Amato, and also played with Paul Whiteman's Kentucky Kernel. Subsequently he played in various Jean Goldkette units, and may have recorded with Bix Beiderbecke and Frankie Trumbauer's orchestra in May 1927 (certain discographies say so). After a short engagement in the band of Maurice Sherman, Red Ingle started a long association (1931-1941) with Ted Weems, in whose orchestra he played tenor sax. He also took the vocals on many of the orchestra's recordings. He joined the Civil Aeronautics Authority as an instructor during WW2, and in 1943 became a member of Spike Jones' City Slickers. Late 1946 (or early 1947) he left Spike Jones to form his "Natural Seven" in collaboration with Country Washburne. After disbanding in 1952, he played for some time with Eddie Howard. Red Ingle died of an internal hemorrhage on September 7, 1965, in Santa Barbara, California.

(cont'd on page 4)

Cheers!
We have the best readers!

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION
ISSUE 223/224
AUG 1986
\$1.00

record research

part 24, p. 5
the H³ chrono-matrix file / Harold H. Hartel

Rust's AMERICAN RECORD LABEL BOOK and the Charters-Kunstadt JAZZ - A HISTORY OF THE NEW YORK SCENE are back again, also SPIVEY RECORDS (see page 24)

(see page 3)
FOUR WORD REVIEWS Efrem Zimbalist Sr. by John Sam Lewis (pt. 3)p. 9)

Compiled by **Raymond R. Wile**
Edited by **Ronald Dethlefsen**
EDISON
Diamond Disc
RE-CREATIONS
Records & Artists
1910-1929

VICTOR RECORD
"New Victor Records"
December 1922
Zimbalist and Alma Gluck
(Alma Zimbalist)

(Part Five)
IMPERIAL
(713 is actually the mx.no. for "Searchin". 5291 is the cat. no.)
Rotante (see p. 12)
The Spiders
really Imperial 5291.....

"I'M SLIPPIN' IN" (2:30)
[Commodore BMI—D. Bartholomew]
"I'M SEARCHING" (2:22)
[Commodore BMI—R. Mitchell]
THE SPIDERS (Imperial 713)

● The Spiders come up with a likely pair. The upper deck, "I'm Slippin' In," is a rhythmic up tempo foot tapper. The Spiders sing it with a gay and chuckley feel. The tune is easy to remember. The lyrics sharp and loaded. This one should make it. The flip, "I'm Searching," is a slow romantic blues. The group wails it with emotion. Lead does a strong job. Like "I'm Slipping In" for the charts.

FRASE - ABRAMS
corrections and additions to
Brian Rust's
THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942
Volume 2
Lange to Zuker
(see page 23)

INDEX No.
EDISON
RECORD
The Last Years of Edison Recording Activities
Jan 1928 to Oct 1929 by Ray Wile
(Part 6, page 10, concluded)
DISCO-ING IN
- George Blacker -
CYLINDROGRAPHIA (see p. 2)

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 24)
TUTEM
RECORDS

DISCO-ING IN GEORGE BLACKER

Or should we call this installment
CYLINDER-ING IN.....

ODDS AND ENDS TIME — AGAIN!

A huge backlog of oddments has built up over the last year or so, and it's high time I cleared the shelf once more, so here goes.....

Some Cylindrographical Notes

Just in case any of you are lucky enough to own copies of the cylinder indexes compiled in the 1960's by the late Dr. Duane Deakins, and specifically if you have his U.S. Everlasting index, I have one correction, one addition and a comment-cum-inquiry. The addition was not traced when the index was compiled:

AM-1553: "Looking This Way" — Elsie Baker & John Barnes Wells, sacred duet with orchestra acc.

It remains uncertain whether the record was issued under the proper names of the artists; it could have been pseudonymous. My thanks to Ron Kramer of Syracuse, Ind., for supplying the record for investigation and to Bill Bryant of Portland, Me., for identifying the singers via a tape I sent him.....Also in the U.S.E. index, Dr. Deakins ascribed record AM-1626 ("You're My Baby") to Ada Jones and Walter van Brunt. I had a defective copy of this one once (it had a repeating groove which couldn't be "doctored"), and knew the singers were not Jones and van Brunt. I have no notes on who made the correct ID, but it was established somehow that the real singers were Elsie Baker and Frederick Wheeler.....A few months ago (this is being written in November 1983, if anyone gives a hoot!), I bought the only U.S. Everlasting grand opera issue I'd ever seen:

2M-0-5336: "Sicilians" ("Cavalleria Rusticana") — Giuseppe Peratori, tenor w. pno. acc.

My comment: Deakins listed this record and a series of other 2-minute operatic issues, all of 'em by Peratori, as 05536, whence it was to be inferred that the catalog number was a five-digit one beginning with a zero. Two things I saw on the record itself led me to suspect that the supposed zero is actually a letter "O", standing for "Opera", obviously. First, there was a perceptible separation of the "O" and the rest of the catalog number where the number and title were printed on the end of the record and secondly, where the number was handwritten in the right-hand margin of the record (at the end of the groove spiral), the "O" was markedly bigger than the digits comprising the catalog number. A further note: the number is suffixed thus: 0 5336-2-A

Would anyone care to guess whether the 2 or the A is the take indicator? I'm open to suggestions.....

In previous columns, I've spoken of the Edison cylinders by Polk Miller & his Old South Quartet. I was introduced to the group by Blue Amberol. 2177: "What a Time". Let me say here once more that this record is a must for lovers of lively gospel songs....Since getting that record, I have striven to acquire at least the other three Blue Amberols; just a few weeks ago, I got the last one I needed: "Watermelon Party" (2178). Ray Funk of Fairbanks, AK was kind enough to send me a photocopy of an article about Miller which appeared in the JEMF Quarterly, Vol. 18, No. 6, 67/68, on pages 147-150, and was written by

Doug Seroff. It provides certain information not to be found in Jim Walsh's writeup which appeared in the Jan. 1960 issue of "Hobbies", but both are well worth reading. I can add a few things to Mr. Seroff's work, however: —he didn't list the Blue Amberol reissues, which are:

"Bonnie Blue Flag" — EBA 2175 (RI of 389)
"Laughing Song" — EBA 2176 (RI of 390)
"What a Time" — EBA 2177 (RI of 391)
"Watermelon Party" — EBA 2178 (RI of 392)

A note on takes: all of my Blue Amberols are take 1. Bill Bryant of Portland, Me., has 390 and 391, and he reports that these, too, are take 1. Nothing is known—to me, anyway—of the takes on the 2-minute records.

—a correction seems to be in order regarding the release time of the 7 records. Mr. Seroff cites March 1910, but I have a reprint of the "Edison Phonograph Monthly" for March 1910 wherein it is stated that the records were put on sale on January 3. This story seems worth quoting in full:

"POLK MILLER RECORDS A SURPRISE"

The seven Records made by Polk Miller and his "Old South Quartette", which went on sale January 3rd, have proven a tremendous surprise. We expected that the demand for these records would be confined almost exclusively to the South, as the request that they be catalogued emanated from that section. In this we were mistaken, for while naturally the demand was greatest in the South, still the North took to them very kindly and some sections of the West simply cannot get enough of them. One enthusiastic Kansas dealer wrote in to the factory suggesting that we make one thousand Records of the same order. The popularity of the Records proves that the real "darkey" plantation melody still has a firm grip upon the affections of the American public, irrespective of locality. Dealers will do well to advertise and push these Records in every way. Polk Miller and his "Old South Quartette" are conceded to be the best delineators of the Southern plantation darkey before the public, and the selections are the very best numbers in their repertory."

Last-Minute Addendum to Old South Quartet — and a Comment on its Source

I have just found the name of another member of Polk Miller's Old South Quartet: Randall Graves, its first tenor, who is featured soloist on 2-minute record 10334: "Jerusalem Mornin'". This identification comes from Volume 8 of Wendell Moore's series of reprints of the "Edison Phonograph Monthly". I recommend these books highly for anyone who is serious about cylindrographical research; release dates, cutout dates, composer credits, show credits where they are applicable and publishers' credits are to be found there. For prices and availability, contact Allen Koenigsberg, 502 E. 17th St., Brooklyn, N.Y. — 11226. A word to the wise: If you want to get the whole series (as I did), don't delay, as all volumes have been published in a limited edition of 1000 copies, and supplies of the earlier volumes are being depleted rapidly.

Add hitherto unknown (to me, anyway!) catalog series: a 12000's block of ethnic 4-minute cylinders produced by Indestructible. The specimen which introduced it to me was:

4M-12006: "Z. Prodane Nevesty" — Boh. Musical Trio Presumably, other cylinders numbered in this series will also be Bohemian (Czech). Data on this oddity supplied by Charles Smith of Thomaston, Conn., a cylinder collector and enthusiast. Musically, the trio seems to consist of at least one accordion and drums; the third instrument could be either a second accordion or a piano which is drowned out by the other two. The obvious question arises: has anyone else seen records in this series? If so, don't keep 'em a secret!

More on Cylindrographia in forthcoming issue III

All comment: to:
GEORGE BLACKER
345½ South Main Street
Cheshire Ct. 06410

Another Four Word Review "RR recommends 'em highly" —LK

Here's another vehicle of timeless educational value. Compiler RAY WILE, who is well known to RR readers for over 30 years through his countless number of Edisoniana columniation, and editor RONALD DETHLEFSON, who is also responsible for the double volume compilation on Edison Blue Amberol Recordings, should heartily congratulate for their perseverance and zeal in creating this monumental tome on Edison Disc Artists and Records. It just overflows with rare statistics, photos, illustrations and label reprints. We recommend this work not only to our readers but also to all our subscribing libraries. For details on how to get the book you can write to the Antique Phonograph Monthly Press, Att: Allen Koenigsberg, 502 East 17th Street, Brooklyn, NY 11226

EDISON DISC ARTISTS & RECORDS

1910-1929

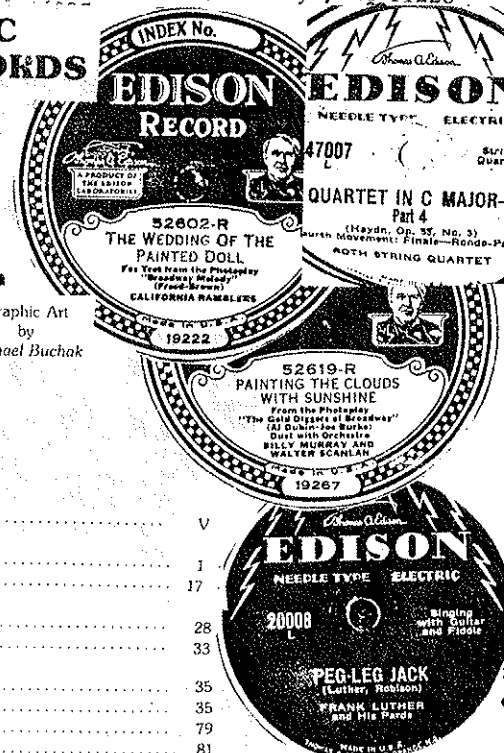
Compiled
by
Raymond R. Wile

Edited
by
Ronald Dethlefsen

Special Research Photography Graphic Art
by Ben H. Tongue by Conrad Shaw by Michael Buchak
and Richard Kelley

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•• About BLUES RESEARCH Magazine! ••

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLY. There is no present subscription system for BLUES RESEARCH. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (RAB, RAR etc) recordings

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ISSUE 9 — Nashboro, Exoello, Nascos, etc. — and label index of issues 1 thru 8
ISSUE 15 — Manor, Aroo, Regis and JOB
ISSUE 16 — Sittin' In With, Jax, Harlem, Delta, Jade, Super Disco, etc.
ISSUE 17 — Detroit labels: Fortune, Sensation, J.V.B., Hi-Q, Strata-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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155/6 157/8 159/60 161/2 163/4 165/6
167/8 169/70 171/2 173/4 175/6 177/8
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record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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RED INGLE (cont'd from cover)

RED INGLE AND THE NATURAL SEVEN
Vocal by Cinderella G. Stump and Red Ingle
RED INGLE AND THE NATURAL SEVEN
Vocal by Buttermilk Tussie
Ernest 'Red' Ingle, v-vo / Art Wenzel, acc / Herman Snyder, p / Noel Boggs, stg / Luke 'Red' Roundtree, g / Russell Hall, b / Joseph 'Country' Washburne, suitcase / Ray Hagan, d / Jo Stafford, vo,
Los Angeles, c. March 1947

1758-3L-2 TEMPTATION (Tim-Tayshun) (Nacio Herb Brown - Arthur Freed) 78s Cap 412, Cap 57222, Cap 1639, Cap CL13045, Cap CL13326, Cap C412, 45s Cap F1639
1759-6L-2 (I love you) FOR SENTIMENTAL REASONS (I love you) For Seventy Mental Reasons (Deek Watson - William Best) 78s Cap 412, Cap CL13054, Cap C412, Cap NCL1001

Note: "The first recordings were made in Les Paul's garage", according to Russell Hall.

RED INGLE & THE NATURAL SEVEN
Vocal By Minnie Haw Haw And Chief Red Ugh Ingle
RED INGLE & THE NATURAL SEVEN
Vocal By Mrs. Jaymes F.X. Paisley And Red Ingle
As above.
Los Angeles, mid-July 1947

2118-4D-5 SONG OF INDIANS (Based On Rimsky-Korsakov's "Song Of India") (A Carling-Washburne Arrangement) 78s Cap B451
2119-3D-4 THEM DURN FOOL THINGS ("These Foolish Things Remind Me Of You") (Marvell - Stachey - Link) (A Carling-Washburne Arrangement) 78s Cap B451

RED INGLE & THE NATURAL SEVEN
Vocal by The Mad Madrigal Singers
RED INGLE & THE NATURAL SEVEN
Violin by Niccolo Piu Noodnik
As above.
Los Angeles, September 1947

2256-3D-5 GIT UP OFF'N THE FLOOR, HANNAH (A bitter New Year's Eve) (Ingle - Washburn - Carling) 78s Cap 15123, Cap CL13032
2257-3D-4 PAGAN NINNY'S KEEP 'ER GOIN' STOMP (Paganini - Rossini - Mellorini) 78s Cap 476, Cap CL13032

RED INGLE AND THE NATURAL SEVEN
Vocal by Red Ingle
RED INGLE AND THE NATURAL SEVEN
Assisted By MLE. FIFI YOKUM
Different band: tp / tb / cl / p / b / d
Los Angeles, September 1947

2341-5D-4 NOWHERE (You came along from) / (Out of nowhere) (Heyman - Green) 78s Cap 476, Cap CL13054
2342-3D-5 PEARLY MAUDE (Based on Lenoir's "Parlez Moi d'Amour" And The Traditional "Jolie Blon") (A Carling-Washburne Arrangement) 78s Cap 15045

RED INGLE and THE NATURAL SEVEN
Vocal by Red Ingle and Betty Holland
RED INGLE AND THE NATURAL SEVEN
Vocal By Red Ingle and the MIGHT AND MAIN STREET CHORAL SOCIETY
Possibly as first session.
Los Angeles, c. October 1947

2772-4D-5 OH! NICK-O-DEEMO (McMichael - McKenna - Crone - Carling - Washburne) 78s Cap 15210, Cap CL13579, Cap C15210
2773-5D-4 CIGARETTES, WHUSKEY, AND WILD, WILD WOMEN (Tim Spencer) 78s Cap 15045, Cap 57222, Cap 1639, Cap CL13015, Cap NCL1001, Cap C80036
J589 (A Carling-Washburne Arrangement) 45s Cap F1639, Cap EAP-20052
ETs AFR&TS P-GL-75

RED INGLE AND THE NATURAL SEVEN
FRANK "The Terrible Turk" LEITHNER at A TOWN HOUSE PIANO
JO STAFFORD
Vocal, with RED INGLE AND HIS NATURAL SEVEN
Obviously including Frank Leithner at the piano, and Jo Stafford, vocal.
Los Angeles, December 1947

2982-2D-7 MOE ZART'S TURKEY TROT (Based on Mozart's "Rondo Alla Turca") (A Carling - Washburne Arrangement) 78s Cap 15123, Cap CL13045, Cap CL13628, Cap C80036, 45s Cap EAP-20052



WELL, IT WAS THISAWAY, Red Ingle tells you as he sees an opening to plug his new "Them Durn Fool Things Remind Me Of You" and "Song Of Indians" record, a natural Natural Seven sequel to "Temptation." Ingle hits the road from Hollywood this month.
Cap News Sept 1947



2983-4D-5 THE PRISONER OF LOVE'S SONG (Based on "Prisoner of Love") (Columbo - Robin - Gaskill) 78s Cap 15312, Cap CL13386, V-Disc 905-A

Note: V-Disc 905 as by "Red Ingle and His Gang with Jo Stafford".

RED INGLE AND THE NATURAL SEVEN
/ tb / cl-ts / p / g / b / d / Red Ingle, vo / Carolin Tatters, vo / Billy Eckstine, vo.
McCormack General Hospital, Pasadena, c. April 1948

D-22224 Introduction & Theme: One O'clock Jump Out Of Nowhere /vo RI & Ensemble/ Jelly Jelly /vo BE/ ETs AFRS "Jubilee" no. 280
D-22225 Temptation /vo RI & CT/ Cigarettes, Whiskey, And Wild, Wild Women /vo RI & Ensemble/ Sign-off & Theme: One O'clock Jump
Note: Date of broadcast was July 2, 1948.

RED INGLE AND HIS NATURAL SEVEN
As above, except no vocalists.
McCormack General Hospital, Pasadena, c. May 1948

D-22391 Introduction & Theme: One O'clock Jump Dixieland Tune ETs AFRS "Jubilee" no. 282
D-22392 Paggiacchi's Concerto For Violin In E Signoff & Theme: One O'clock Jump Theme: One O'clock Jump /repeat/ Note: Date of broadcast was July 16, 1948.

RED INGLE and His Orchestra / Vocal by Red Ingle
Different band.
3400-3D1 TURN YOUR HEAD LITTLE DARLIN' (I CAN STILL SEE YOUR FACE) (H. Bowman - D. Morgan) 78s Cap 1076, Cap CL13356
Los Angeles, late January 1949

RED INGLE and THE UNNATURAL SEVEN / Vocal by Karen Tedder and Enrohtwah
Possibly as first session.
3420-2D-4 SERUTAN YOB (A song for backward boys and girls under 40) (Based on "Nature Boy" by eden abbez) 78s Cap 15210, Cap CL13015, 45s Cap EAP-20052

RED INGLE AND THE NATURAL SEVEN
Vocal by Red Ingle and Karen Tedder
RED INGLE AND THE NATURAL SEVEN
Vocal by Red Ingle and Karen Tedder assisted by The Hoot'n Holler Harmonizers
Possibly as first session.
Los Angeles, May 1949

4259-3E "A" YOU'RE A-DOPEY-GAL (Based on "A" You're Adorable) (The Alphabet Song) (Kaye - Wise - Lippman) 78s Cap 57-713, Cap CL13166, 45s Cap EAP-20052
4260-3E (He Came to Town Hot as a) TWO DOLLAR PISTOL (Jack Wilson - Harry Stride) 78s Cap 57-713, Cap CL13166

RED INGLE and his Orchestra / Vocal by Red Ingle
Different band: tb / p / b / d
5819-D5 POOL (Foster Carling) 78s Cap 1599, Cap CL13628
Los Angeles, c. May 1950

RED INGLE and His Orchestra / Vocal by Red Ingle
6109-5D6 YOU CAN'T BE FIT AS A FIDDLE (WHEN YOU'RE TIGHT AS A DRUM) (Les Paul - Foster Carling) 78s Cap 1076, Cap CL13356
Los Angeles, June 1950

RED INGLE and his Orchestra / Vocal by Red Ingle
Different band: tb / p / stg / b / d (on 7143 only).
7142-D3 PEOPLE ARE FUNNY (Gene DePaul - Don Raye) 78s Cap 1599, Cap CL13579
7143-D5 LET ME IN (Bob Merrill) 78s Cap 1431, Cap CL13485
7143-N7

RED INGLE and STUYVESANT SKONCH and His Orchestra / Vocal by Red Ingle
Red Ingle, vocal, acc. by multiple-track guitar and bass. Los Angeles, c. February 1951
7144-D4 CHEW TOBACCO RAG (Billy Briggs) 78s Cap 1431, Cap CL13485
7144-N10 ETs AFR&TS P-GL-75

Note: The label of Capitol CL13485 erroneously gives "Stuyvesant Skonch" as vocalist; from aural evidence "Stuyvesant Skonch and his Orchestra" is Les Paul!

RED INGLE
Red Ingle, vocal, with unknown accomp.
I TIPPED MY HAT AND SLOWLY RODE AWAY 78s Enterprise 299, United Artists En330
IT AIN'T NEVER HURT ME NONE SO FAR 78s Enterprise 299, United Artists En330
Los Angeles, 1947 or later

Enterprise Records, Inc., offices at 8107-8111 Santa Monica Boulevard, Hollywood 46, Calif., was founded in 1947.

RED INGLE // Vocal by / Red Ingle
Red Ingle, vocal, accomp. by accordion-organ / steel guitar / guitar / bass / drums.
Los Angeles, c. October 1952

YB9510 DON'T LET THE STARS / GET IN YOUR EYES (Willett) 78s Mercury 70085, 45s Mercury 70085-X45 (?)
YB9511 unknown title 78s Mercury
YB9512 unknown title 78s Mercury
YB9513 WHY DON'T YOU BELIEVE ME (Douglas - Laney - Rodde) 78s Mercury 70085, 45s Mercury 70085-X45 (?)

SPIKE JONES
Including Red Ingle, vocal.
CHLOE
Los Angeles, March 10, 1963
LPs unissued

Note: This was part of an unfinished Spike Jones LP project, called "Persuasive Concussion - Stereo Basics".

Films, TV shows, etc.

RED INGLE AND THE NATURAL SEVEN appeared in many NBC radio programs, e.g. the CHESTERFIELD MUSIC SHOP with Jo Stafford (June 12 and September 18, 1947), the ELGIN WATCH SHOW, again with Jo Stafford (December 25, 1948) and the AFRS JUBILEE SHOWS 280 and 282 (for the two last mentioned, see record section above).

RED INGLE AND HIS GANG (Movietone Melodies)
Twentieth Century - Fox Film Corp.
Copyright February 14, 1950 (MP 98) 9 min., b&w

RED INGLE AND HIS NATURAL SEVEN
Snader Telecriptions Corp.
Copyright April 10, 1951 (MP 1386) 20 min., b&w

Red Ingle fronting a combo with trumpet, piano, bass, drums, and vocalist Mimi Lou.

The copyrighted material contains the following items (identification number, title and timing):

4201	"Out Of Nowhere"	2:52
4202	"A" You're Adorable	2:50
4203	The Man With The Big Sombrero	2:50
4204	You Can't Be Fit As A Fiddle	2:53
4205	Cigarettes, Whusky And Wild, Wild Women	2:53
4206	Concerto In E	2:47

"AMERICA'S GREATEST BANDS"

During the summer of 1955, the Gleason Enterprises produced a name band show called "America's Greatest Bands" (replacing "The Jackie Gleason Show"), presenting three to five bands each week, with Paul Whiteman as the Master of Ceremonies. Starting July 2, "America's Greatest Bands" filled the 60 minutes at 8 PM each Saturday night on the CBS Television Network through September 24. The broadcast of July 30, 1955, featured the bands of Ted Weems, Ralph Fant, Tony Pastor, and Charlie Barnet. Red Ingle appeared in "Ted Weems Orchestra", and together with the band's girl vocalist he sang his first hit of his own, "Temptation".

"THE SWINGIN' SINGIN' YEARS"

Television Kinescope, broadcasted on March 8, 1960. Issued on Video Yesteryear 511.

A show with Ronald Reagan as the Master of Ceremonies, and including Woody Herman and his Herd, Ella Mae Morse and Freddy Slack, Freddie Martin and his Orchestra, Jo Stafford, Ken Carpenter, Red Ingle and his Natural Seven, Eddie Howard and his Orchestra, Louis Jordan and his Tympany Five with Dinah Washington, Charlie Barnet, Vaughn Monroe and the Moon Maids, and Stan Kenton and his Orchestra. In the Jo Stafford portion of the show, she is introduced by Ken Carpenter, and first sings "The Gentleman Is A Dope", accompanied by a band of about 15 pieces conducted by someone who at least resembles Paul Weston, although the conductor is uncredited. She is then joined by Red Ingle, in costume, for "Temptation (Tim-Tayshun)", introduced by Ken Carpenter as Cinderella G. Stump and Red Ingle and his Natural Seven. They both sing, and Ingle plays fiddle. There is a guitarist also visible in one shot in a costume similar to Ingle's, otherwise it appears that the balance of the "Natural Seven" are members of the band which accompanied Jo Stafford on her first number. While appearing as Cinderella G. Stump, Jo Stafford wears a "funny" hat.

Acknowledgements:

In the preparation of this discography, we have gratefully received help from the following persons: Russell Hall, who gave us the basic information that eventually led to this discography; David Chertok, who has kindly provided us with information on the films, and Rainer Lotz, from whom we received information on the AFRS "Jubilee" Shows. Thank you very much, all of you!

General remarks:

The recording dates given for the Capitol recordings are approximations from the matrix numbers. However, as some of these recordings were made in Les Paul's studio and then sold to Capitol, the matrix numbers for these recordings may not indicate the order in which they were made, and may not even be related to the time of the recordings.

The above is a listing of all known recordings, etc., made by Red Ingle after he started his own band in 1946 (1947?); for obvious reasons Russell Hall is not on all of them. Titles remembered by Russell Hall include "Temptation" (1758), "For Sentimental Reasons" (1759), and "Serutan Yob" (3420).

We would appreciate if you would check the above listing against the records in your collection and let us know any different data or missing details which appear on your copies as compared to this listing. Please send your comments, etc., to:

Tor Magnusson	or to	Don Peak
P.O. Box 25065,		P.O. Box 2161
S-40031 GÖTEBORG,		HOLLYWOOD, CA 90078
Sweden		U.S.A.

HAROLD H. HARTEL
55 Bane Street
Newton Falls Ohio 44444

Newtown Falls Ohio 44444									
	(Jan 24)	Cellar Boys	C-5308-A (Voc)						
			C-5308-B (LP)						
			C-5309-A (WKA)						
			C-5309-B (WKA)						
1920-cont'd									
Feb	(Jan-late)	Bogan	Chi	Dr/Voc	Eng	OK	Via	Zon	
				C-5307					
				C-5308					
				C-5309-A (R)					
				C-5309-B					
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	Miller	-			St. Louis Blues	59770-1					
	P. Lewis	Lon			After You've Gone	59771-1					
	Whiteman	LA			MB-1091-1						
					149825-2	A Dench In The Park					
	Fairview J.Q.	NY	9481	(Per)	149826-2	I Like To Do Things For You					
	I. Kaufman		9482	(Per)		One Day When I Was Walking					
						Then Some Walking Around					
						Let Me Sing And I'm Happy					
						To My Mammy					
	Silver Rose Q.		9483	(ARC)		You Better Mind How You Prey					
			9484	(ARC)		Starry Crown					
			9485	(ARC)		Made In The Water					
			9486	(ARC)		Somebody's Got To Dream					
	Fairview J.Q.		9487	(Per)		Didn't It Rain ?					
			9488	(Per)		It's Gonna Cross Over To See My Lord					
			9489	(Per)		Hold The Wind					
	Silver Rose Q.		9490	(ARC)		Gonna Live Right Anyhow					
	Whashboard Ser.		9491	(ARC)		Racco Moon					
						Washboards Get Together					
						59548-1					
						59549-1					
25	Fairview J.Q.		9500	(Per)		Sheep, Mother					
			9501	(Per)		When The Sun Refuses To Shine					
	Silver Rose Q.		9502	(ARC)		Gain Killed Abel					
			9503	(ARC)		Got Delivered Daniel					
	Fairview J.Q.		9504	(Per)		Quitting! All My Worldly Ways					
			9505	(Per)		WA-10227-2 Puttin' On The Ritz					
	Astaire	Lon			WA-10228-2	Crazy Feet					
1948-cont'd			Run	Col	Per	5981	5982	5983	5984	5985	5986
Mar 26	Fairview J.Q.	NY	9505	(Per)							
			9506	(Per)							
	Silver Rose Q.		9507	(Per)							
			9508	(ARC)							
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			9510	(ARC)							
	Fairview J.Q.		9511	(Per)							
	Silver Rose Q.		9512	(ARC)							
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RAGGING the CLASSICS

JOHN SAM LEWIS

EFREM ZIMBALIST (1889 - 1985) PART TWO
(Part One appeared in RR 221/222)

In 1920 Zimbalist demonstrated his piano-playing abilities by accompanying Jascha Heifetz in a special recital honoring Leopold Auer's 75th birthday. The event was actually a kind of benefit for Auer, who had escaped Russia and, after teaching for a short time in Norway, arrived in the U. S. nearly penniless. The details of that concert were given me by my own violin teacher, Waldemar Geltsch, himself an Auer pupil. In addition to Heifetz and Zimbalist, the violinist Thelma Given and the pianists Josef Hofmann, Sergei Rachmaninoff, Ossip Gabrilowitsch, Isidor Achron, and Alexander Siloti all performed. Later on, the Boks founded the Curtis Institute and Auer was invited to head the violin department. At his death in 1930 Auer was succeeded by Efram Zimbalist.

At the time of the 1920 concert Leopold Auer made this only recordings to commemorate the occasion. He made two sides, the Tchaikovsky Melodie, Op. 42, No. 3 and the Brahms Hungarian Dance No. 1. They were privately pressed by Victor and copies inscribed "To my musical children" were given to Heifetz, Zimbalist, Mischa Elman, Toscha Seidel, and Eddy Brown. Probably a few other copies were privately circulated (both selections have appeared on LP at least twice), but the original 78 copies are so rare that a British record dealer has a standing offer of \$1000 for a copy, which suggests that the dealer has a customer ready to pay more than that should a copy surface. One wonders if Zimbalist's copy was disposed of to a dealer or to someone who knew its value.

James Methuen-Campbell's Catalogue of Recordings by Classical Pianists (Chipping Norton, Oxon., England, 1984) includes a curious Zimbalist item. Since 1986 is the one-hundredth anniversary of the death of Franz Liszt, there is naturally considerable interest in those Liszt pupils who made disc recordings. Only a handful of Franz Liszt's former pupils did so, but the list of the Abbe's pupils (please forgive the pun) who did make records is a bit longer than most of us would guess. Volume One of Methuen-Campbell's compilation (the only volume published as I write this, though two more volumes are expected soon) consists of pianists born before 1873, and among them is Alexander Lambert (1862-1929), a Polish-American pianist who had studied with Liszt for a brief period at Weimar. Lambert was a noted pianist in his day but was not supposed to have recorded. However, Methuen-Campbell reports that Lambert accompanied Eferm Zimbalist in a recording of Handel's so-called "Larghetto."

Methuen-Campbell, who seems to have consulted James Creighton's Discopaeidia of the Violin for his information, identifies the "Larghetto" as probably the Andante movement from Handel's Sonata No. 9 in b-minor, arranged by Jeno Hubay. He follows Creighton in reporting that the work was issued on Vi 61335 and 883 and HMV 4-7989 and DA 401 and suggests that there may be other recordings in which Lambert accompanied Zimbalist. Ordinarily Methuen-Campbell reports matrix and take numbers when he has the information, but he does not do so in this instance. Methuen-Campbell's tentativeness suggests that he has not actually seen the record. Neither have I, and it would be helpful if any RR reader does have the recording. One would like to know what the take number was at least.

Some private recordings by Zimbalist may be about. In the 1930s he and Josef Hofmann regularly performed on a Philadelphia radio station when both were teaching at Curtis. They used a violin and piano arrangement of Hofmann's "Nocturne" as a theme. That morceau, which Hofmann had written for solo piano, would be most effective, I suspect, as a violin-piano duet.

One of the most interesting violin discs available today involves Zimbalist as composer rather than performer. It was issued by Genesis Records and couples a violin sonata of Zimbalist with another violin sonata composed by his son, Efrem Zimbalist, Jr. (b. 1923). The younger Zimbalist, best known as an actor, once contemplated music for a career.

2/25/54 The Zimbalist family in fact is one of the most dis-
tinguished in the arts today. When Efrem Zimbalist
married Alma Gluck, he became the stepfather of Marcia
Havenport, now a well-known authar. Miss Gluck retired

(comments to JOHN SAM LEWIS, P.O. Box 194475, University Station, Arlington Texas 76019)

from public performance in 1925, two years after their son, Efrem Jr., was born. Their daughter, Maria Zimbalist Bennett, died before her father did, but she is survived by two daughters. Efrem Jr. has one son, Efrem the Third, and two daughters, Nancy and Stephanie. Stephanie Zimbalist is now a well-known television actress. In an interview in 1977, she spoke very warmly about "grandpa" and said that, though some people had advised her to use a stage name, she had refused. "I'm proud of my name," she said, and well she should be. Few families have made so lasting a contribution to the arts, and one suspects that will continue.



The Zimbalist family - the new baby is a boy

CLUCK, ALMA—ZIMBALIST, EFREM
#7300 In the Honor of Trial—Hymn Tune, "Penitence"
 J. Montgomery-Spencer Lane 10-in. list price \$2.00

Coming at a time like the present, when the first keen rapture of peace regained has subsided, and we are realizing the fullness of the terms of this war, this hymn of penitence will appeal to many. Both the words and the melody are familiar to all church-goers, but they gain greatly in solemnity and beauty in the form in which they are revealed on this record. The accompaniment is provided by a pipe organ, the rich harmonies giving the hymn a new and more impressive sound. Alone Cluck's voice rings clear and firm, but the spirit is one of humility and supplication. To this is added the divinely tender violin obbligato, which comes like a voice of consolation from heaven itself. The splendid organ accompaniment is played by Ralph Kinder, organist and choirmaster of Holy Trinity Church, Philadelphia. The vocal solo is first and fourth verses of the version printed in Huerfano, and other hymnals.



Regarding above photo,

We presume that the little lady is Marcia Davenport, the stepdaughter of Efrem - and the little fellow in Alma's arms is none other than Efrem Jr. who later became the famous screen and TV (FBI) actor. If we are correct then an intriguing bit of research is necessary here regarding Efrem Jr. Accordingly Efrem Jr. was born in 1923. If you note this great photo appeared in the "New Victor Records" dated April 1919. NVR was a supplemental monthly publication of Victor Records.

(To Be Continued)

PART FIVE ANTHONY ROTANTE
IMPERIAL
assisted by Len Kunstadt & RR
5000 - 5449
BAYOU COLONY POST

(continued from RR2/1/222)

- 5260 THE SPIDERS
5281 THE HAWKS
5282 BOBBY MITCHELL AND THE TOPPERS
5283 FATS DOMINO
5284 T-BONE WALKER
5285 JESSE ALLEN
5286 LIL SON JACKSON
5287 LITTLE SONNY JONES
5288 PEE WEE CRAYTON
5289 PAPA LIGHTFOOT
5290 SMOKY HOGG
5291 THE SPIDERS
5292 THE HAWKS
5293 LITTLE BOOKER
5294 DAVE COLLINS AND THE SCRUBS
5295 BOBBY MITCHELL AND THE TOPPERS
5296 SMILEY LEWIS
5297 PEE WEE CRAYTON
5298 BRO CECIL L. SHAW & SILVERLIGHT QUARTET
5299 T-BONE WALKER

- 5300 LIL SON JACKSON
5301 FATS DOMINO
5302 BLANCHE THOMAS
5303 JESSE ALLEN
5304 SMILIN' JOE
5305 THE SPIDERS
5306 THE HAWKS
5307 THE PELICANS
5308 DAVE BARTHOLOMEW
5309 BOBBY MITCHELL & THE TOPPERS
5310 GUITAR SLIM
5311 T-BONE WALKER
5312 LIL SON JACKSON
5313 FATS DOMINO
5314 THE BEES
5315 JESSE ALLEN
5316 SMILEY LEWIS
5317 THE HAWKS
5318 THE SPIDERS
5319 LIL SON JACKSON
5320 THE BEES
5321 PEE WEE CRAYTON
5322 DAVE BARTHOLOMEW
5323 FATS DOMINO
5324 THE MELLOW DROPS
5325 SMILEY LEWIS
5326 BOBBY MITCHELL
5327 SMILIN' JOE

Tears Begin To Flow
I'll Stop Cryin'
She's All Right
Good News
Angel Child
School Boy Blues
Baby Please
Where Did You Stay
Wanderin' Heart
Bye Bye Baby
Sittin' And Wonderin'
I Wonder What's The Matter
Blues By The Hour
Trouble Don't Last Always
Winhead Baby
Going To The Country
Do Unto Others
Every Day Has A Day
Wine, Woman, Whiskey
Mean Old Train
Free Whistle
My Baby's Gone
I'm Slippin' In
I'm Searchin'
It Ain't That Way
I-Yi
Thinkin' Bout My Baby
Doing The Ham Bone
Bluesy Me
Don't Break-A My Heart
The Wedding Bells Are
Meant For Me
That Certain Door
Can't Stop Loving You
Wine-O
Hurry Hurry
Living My Life For Jesus
A Christians Plea
Teen Age Baby
Strugglin' Blues

Get High Everybody
Let Me Down Baby
You Can Pack Your Suitcase
I Lived My Life
You Ain't So Much A Much
Not The Way That I Love You
What A Party
The Things I Can Do
ABC's Pt 1
ABC's Pt 2
Mm Mm Baby
The Real Thing
Give It Up
Nobody But You
China
Ain't Gonna Do It
Jump Children
Gat Music
I'm A Young Man
She Couldn't Be Found
Standing At The Station
Now Arrive
Love Is Just A Gamble
High Society
Good Old Wagon
How Long
Love Me
Don't You Hear Me Calling
Toy Bell
Snatchin' Back
Rockin' And Rollin'
I Love You So
Ooh La La
Too Many Drivers
All Women Are The Same
That's What You Are
She Keeps Me Wonderin'
21
My Younger Days
I Wish To Go Home
I Want To Be Loved
Get Away Baby
I Need Your Love
You Know-Yeah
Another Mile
I Want To Be With Her
Thinking Of You
I Know
The Crazy Song
When I Grow Too Old To Dream
Jaibird
Farewell
Nothing Sweet As You
I Wish I Knew
How Long Must I Wait
Sleepwalking Woman

The Cash Box July 3, 1954

CLIMBING FAST!

Four Sales Winners
to break the Summer
slump!!

**FATS DOMINO
"BABY
PLEASE"**

b/w
"Where Did You
Stay"

Imperial 5283

**PEE WEE CRAYTON
"DO UNTO
OTHERS"**

b/w
"Every Dog Has
His Day"

Imperial 5288

**THE SPIDERS
"I'M
STEPPIN'
IN"**

b/w
"I'm Searchin'"

Imperial 5291

**THE HAWKS
"I-YI"**

b/w
"It Ain't That
Way"

Imperial 5292

Imperial Records

5331: Entire listing but no
mxs. provided by Messrs. Geo.
Paetzmann (Watertown Tn.) who
Sweeney (Weathersfield Ct.) who
- however Cedric J. Hayes
(Oxford England) did list
mxs.
5332: Entire listing but no
mxs. from Paetzmann, Sweeney
and Russ Wapensky (Alexandria
Va.) - however Hayes did pro-
vide the mxs. It appears that
the titles are a reissue of
Imp. 5068.
5333: Entire listing but no
mxs. provided by Sweeney,
Paetzmann and Wapensky
- however Hayes did provide
the mxs.
Regarding missing mxs.
All mxs. for 5311 and
5371 provided by Cedric J.
Hayes.
Regarding artist credits
Hayes provided Joe Morris
and Ursula Reed for 5371.
LK note: (late arrival)
Just found a listing with
mxs. for 5068 - but I have
mxs. in reverse. 165 for
credits (sic).

- 5328 JOAN SCOTT
5329 JOHNNY MOSES
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cont'd from RR 221/2)

Pan 25059 is as Jack North & his Band
1659

Mr. [redacted] is as Fred Richards' G.

DIGGIN' THE GROOVES

BOB DAVENPORT

Bainbridge Records (P.O. Box 8248, Van Nuys, Ca 91409-8248) has a couple of new releases of note:

BT-6261: The Sounds of the Screen Orch. plays instrumentals of "Favorite TV Themes", such as Dallas, Hill Street Blues, Dynasty, etc. that I find nice to have in the collection.

BT-6263: Here's that "Dynamic Duo", Ferrante & Teicher, and they've never sounded better! I especially liked the long (11:16) "Sound of Music" medley, but there are other fine things here, such as "Tiger Rag", "Slaughter on 19th Avenue", St. Louis Blues", "Memory", etc.

Statiras Records (1304 Fletcher Rd., Tifton, Ga 31794) is building up a fine library of jazz releases worthy of attention, and I recently received two of their newest:

SLP-8087: Is some "Live Hot Jazz" featuring Kenny Davern (clarinet), Dick Wellstood (piano) and Chuck Riggs (drums) that really moves along at a fine pace.

SLP-8078: The third release on Statiras by Judy Carmichael, a gal with enough piano artistry to qualify her for the hall of fame of 88'ers! She has a fine backing group too with Warren Vaché, Jr. on cornet, Howard Alden, guitar, and the ageless Red Callender on bass. If you haven't heard Judy yet I suggest you do so. You'll love her, just as I do.

Now to RCA (no address as they do not sell direct, so check your favorite record store):

AML-1-7170: This one's a "Greatest Hits" album featuring Alabama, a group that has won a room full of awards in the C & W and pop fields. And deservedly so.

CPL2-7127: RCA should be congratulated for perpetuating the memory of the late Sam Cooke. This is a two record set with many of Sam's hits ("Chain Gang", "You Send Me", "Twistin' the Night Away", etc.) that proves he was one of the greats from the early Rock and roll era.

Hindsight (1299 Ocean Ave., Suite 800, Santa Monica, Ca 90401) is out with another release of four items of interest to a lot of us:

HSR-221: The great Jimmy Lunceford Band is featured on this one, and I think this is the first appearance of this band on this label. This is a "live" appearance by the band.

HSR-223: "The Singing Rage", Patti Page debuts on the label with this one, that is certain to make her fans happy. My memory of her goes back to the days when I was selling Mercury Records and her "Doggie" was such a smash. Lou Stein provides the backing. Make room for the Count! Bill Basie is another debut artist on Hindsight in this release, and it's nice to see this one, and hopefully there'll be more featuring this great band.

HSR-224: It's gotta be "Debut Month" for Hindsight, since this one featuring Eddie Miller is yet another one! - His tenor sax was an important part of the Bob Crosby band, and my memories of him go back to Ben Pollack days. Always thought he was one of the very best. This one is from the 1944-45 period.

HSR-225: Just noticed I completely forgot to mention that the Basie item above is from the 1944 period, and included are some fine vocals by Jimmy Rushing and Thelma Carpenter.

Well, I really haven't run out of space this issue in RR, but I have run out of records! For some reason it's been a rather slow period, with about half the amount of new items I usually have. Hopefully, by next issue it will have picked up a bit.

Comments and questions may be directed to me at 221 Prune Tree Dr., Healdsburg, Ca 95448-4335, and if you need a reply I would appreciate a s.a.s.e.

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RR coming attractions: continuing research on Kendziora's Black Swan-Olympic connection; Black Patti vs. the Gennett Ledgers; early 30s Crown listing with mxs.; Capitol Records 15000 series; Gene Kardos; Gennett-Bell connection listing etc. etc....

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